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MUSEUM OF FINE ARTS

BOSTON

CHINESE AND JAPANESE ART

Ukiyo-é Paintings and Prints

1914

III

GALLERY BOOK

SECRETARY
April 3, 1914.

GALLERY IX.

JAPANESE. TOKUGAWA (1603-1868).

Ukiyo-é Paintings and Prints.

Lacquer Objects.

Netsuke.

Wood-carvings.

The two large beams of weather-stained Keyaki wood (Planera japonica) which hang above the cases formerly surmounted gateways or niches in temples or palaces in Japan. One is ornamented with water-plants over a design called in Japan from its jagged form the thunderbolt pattern. It is a derivation of the device formed by developing each arm of a cross into an "l" by an extension at right-angles. This is called from the Sanskrit "swastika" (good fortune), and from the Anglo-Saxon "fylfot" (four-foot). The beam on the entrance wall shows chrysanthemums over a design known in Japan as the hemp-leaf pattern.

Early 17th century.

03.663 & 03.648

Ukiyo-é Paintings and Prints.

The objects shown in cases in this room are called, from their subjects, "Ukiyo-é"; the word meaning "fleeting-world pictures". Ukiyo-é has been called the art of the populace of Edo, now Tokyo, where it grew up and chiefly flourished. The choice of that city as the capital of the empire soon after 1600 brought together a large population and developed a city life which partly mirrored itself in these pictures, as the life of the Dutch, who became a nation during the same century, mirrored itself in the pictures of Van Ostade, Ruysdael, Hals and their contemporaries. A popular theatre arose, and portraits of actors became favorite subjects. A gay world established itself on the outskirts of Edo, and its characters - Oiran, the popular belle, Geisha, the professional entertainer - and its scenes were reproduced in pictures. Other Ukiyo-é prints and paintings depict various occupations of women. Much later, in the middle of the last century, landscapes, animal subjects and flower pieces also became favorite.

The leading classes of Japan, accustomed to refined and serious pleasure from paintings and sculptures, have thought but lightly of an art of easy amusement like Ukiyo-é. Nevertheless, Ukiyo-é is one of the glories of their country, as the "Decameron" is of Italy, or the "Contes de Ma Mère l'Oye" (Mother Goose) are of France. The influence which Japanese

color-prints have exerted upon European painting alone suffices to prove how much better their designers builded than they knew.

Animal Life in Ukiyo-é Art.

It is noteworthy and significant that every one of the many representations of animal subjects which adorn the exhibits in this room represents animal life and not one animal death. All the ways of all living things seem to have interested the Ukiyo-é artists more than the ways in which they kill and are killed. Such an attitude is one of essential sympathy with animals and their plant companions, for it occupies itself with the whole of their experience apart from "the straight and dreadful pass" that ends it. The opposite attitude is shown everywhere by artists of our own race; in whose works stags and boars and lions appear chiefly as quarry, or, - as in Barye's bronzes,- murderers of each other and of men. In this particular our art reflects at once a coarse trait in our race and a spirit in Mediaeval Europe which denied animals any rights that man need respect, making of him the arch-enemy of all other forms of life, as Rostand describes him in Chantecler. The imaginative insight of the Asiatic races into animal and plant existence is the mark of two deep-lying traits which the white races may well admit as superiorities; a fine sensibility, capable of pleasurable excitement without impulses of intense sensation like those of horror; and a wide culture, not limited to the village interests of humankind alone.

Japanese Paintings.

The pictures hung in the cases are paintings in water-color on silk or paper. To American eyes, accustomed to pictures made to look closely like real scenes, the most noticeable thing about Oriental paintings is their unnaturalness. Objects neither cast shadows nor reflect the sun, but are represented by outlines filled in with unshaded tints. Backgrounds are left incomplete. Faces are not portraits. Even

the forms of things - the shapes of hands and feet and often the proportions of bodies - are changed from nature.

This indifference to the illusion of external reality is not due to ignorance nor incapacity, but to method and to choice. The artists of Japan are trained to paint, not from immediate observation, but from memory and imagination, and to all Oriental artists the chief value of the external appearances of things lies in what they tell of an inner reality. The human body and the visible world around are a veil that partly hides from him and partly reveals to him the soul of man and nature. His aim is not to reproduce this veil as accurately as may be, but to express what it means to him in a fascinating pattern of color and line; and he follows or departs from nature as this aim dictates. In order to enjoy Oriental pictures as they were made to be enjoyed, we must seek our pleasure in their lifelikeness only when this subserves their decorative harmony and their expressive content.

It should be remembered that to us these paintings are much farther from nature than they are to the Japanese. The immobility of feature and repose of attitude in most Japanese figures are characteristic of Oriental manners. The bodily types, the dress, the utensils and the architecture of old Japan would

themselves be strange in our eyes. We have learned to know the chrysanthemum flower but not the cryptomeria tree. The volcanic landscape of Japan widely differs from our rounded rocks, and its spring mists are not a feature of our climate. But the double strangeness of Oriental pictures should not blind us to their decorative and suggestive value. The delicacy of their drawing and the charm of their coloring is plain at first sight, and the ideas and sentiments they convey will have their interest for us if we grow to understand them.

The Makemono, or horizontal picture (to be unrolled) and Kakemono, or upright picture (to be hung) take the place in Japan of our easel pictures and mural paintings.

CASE 71-74.

In the style of Iwasa Katsushige (about 1650).

Kakemono: Oiran reading a letter.

The representation of familiar subjects in Japanese painting began with small figures and comparatively simple draperies and patterns. 11.7505

Hishikawa Moronobu (1637-1714). See also Folding Frame 102.

Screen depicting the gay world on the outskirts of Edo. ~~19.4684~~

Kakemono: Oiran with Samisen (the Japanese banjo). 11.7627

The vaporous clouds characteristic of the insular climate of Japan are suggested on the screen in gold and made a means of breaking up the design into several scenes. We look from above on two streets of

tea-houses in the form of booths with lattices or curtains. On the right, above, a large house with an open veranda, and beyond a garden. On the roofs of the houses, tubs with water are a reminder of the perpetual danger of fire among the wooden houses of a Japanese city. The scene is a vivid transcript of street life, in whose spirit the artist seems to share, as the poet Chaucer enjoyed the panorama of English manners at his time.

In the print by the same artist in Folding Frame 102 (originally a page of a book), a nobleman followed by his servant enters a gateway. The easy directness marking the manners of persons of recognized rank is expressed at once in the quiet assurance of the nobleman's movement and in the simplicity of line throughout the picture. The manner of the print fits its matter. The curious, one is tempted to say absurd, hat illustrates the power of fashion in old Japan, as elsewhere. It covers a conventional arrangement of the hair in a knob behind, but as a protection for the head it seems as unpractical as the minute cap sometimes worn jauntily on one side of the crown by English soldiers and German Corps-students.

Statuette: Oiran standing with one arm inside of sleeve. Of wood, painted in water-color.
The costume and head-dress are those of the 17th century; the work dating from the 18th century.
12.43.

Lacquer.

Luncheon Cabinet. Design of fans decorated with landscapes, figures, flowers and birds. 11.10185
Middle 18th century.

Box. A design of sail-boats in mother-of-pearl and gold-foil covers the top and sides. The boats are all of one type, long and low, with a high prow and single square sail hoisted and trimmed by ropes at the center and ends of the yard. Conventionalized waves in silver dust and crowded fragments of mother-of-pearl, which represent a sandy shore, give a half-symbolic representation of the sea. 11.10588

Box covered with a design of wheels of mother-of-pearl and gold floating in waves represented by filaments of gold-dust sprinkled with chips of gold foil. 11.10345
Middle 19th century.

Statuette of Uzume (Otafuku or Okame) dancing. Of wood.
Carved by Demo-Jumon.
Lacquered by Koma Kwansai I. (late 18th century.

Uzume is the Goddess of Folly, a primitive Shinto divinity. She carries in her right hand a chime of bells and on a stick over her left shoulder the Shinto emblem called Gohei, consisting of sheets of cut paper, representing the brocades and silks formerly placed as offerings in ancestral shrines. 11.10194

CASE 75-76.

(On the right) Oiran seated. 11.7495
By Kwaigetsudo Anchi (?), early 18th century.

(In the center) Oiran; at her feet a fan.
By Yoshikatsu (middle 17th century). 11.7983

(On the left) Oiran Standing. 11.7499
By Kwaigetsudo Tohan, early 18th century.

The figures by the two Kwaigetsudo have hands and feet of exaggerated delicacy, quiet attitudes and sweeping draperies of unreal complexity covered with large and sketchy patterns, contrasting with the squat figures, lively attitudes and finer patterns on Moronobu's screen of half a century earlier. The center figure by Yoshikatsu is intermediate in style although perhaps earlier in time.

Lacquer.

Box and implements of the Incense Game.

The incense game was a contest of skill in distinguishing odors. Incense of different flavors was known in Japan by different names, and the game was a little ceremony at which a host burned incense of different kinds before his guests to see who would be most successful in guessing the kinds used. All the pieces of this set are ornamented with growths of flower de luce in gold and mother-of-pearl on a ground of gold dust. They comprise boxes of various shapes in which the incense was kept, one containing holders for burned incense; also a metal bowl with openwork top, in which to burn the incense; folded packets of gilt paper to contain the various kinds, and a little metal receptacle for several instruments used in the burning.

The box, with a design of fans open and partly closed and ornamented with landscapes and flowers, is

a writing-box used in the incense game in recording the result of the contest or writing poetical fragments about it. To make a writing fluid, the cake of India ink shown in a silver holder is rubbed on the black inkstone, upon which a drop of water from the silver receptacle is poured. The box containing the inkstone is the middle section of the larger box in the center of the case, as appears from the incomplete fan designs on both.

Early 19th century. 1918.10

CASE 77.

Kakemono: Young Woman carrying a basket of herbs.
By Kitagawa Fujimaro (about 1775). 13.596

Kakemono: Oiran seated, arranging her hair.
By Furuyama Moromasa (about 1675). 13.593

As the later picture shows, the eighteenth century painters of popular life had a wider range of subjects than those of the seventeenth century, restricted mainly to the amusements of the new capital. This outdoor scene has inspired the artist to a realism of attitude and dress in marked contrast to the artificial representation of an artificial occupation in the earlier picture. The landscape background, the simple, barefooted figure with its homely burden and blowing drapery combine to bring before us the fresh air.

Lacquer.

Luncheon Cabinet. This set of boxes for carrying food illustrates the fondness of the Japanese for living their lives as far as possible outdoors. Two ranges of small octagonal dishes are held in a frame with a handle for carrying. The range on the right contains five boxes for different articles of food; that on the left, at the top, eleven octagonal plates, and below an octagonal vessel for wine. The lacquer designs differ on the different dishes, including landscapes, flowers, and conventional patterns.

The top shows a lake fed by a waterfall near which the figure of a man appears in the water washing his ear from the waterfall. Another man is leading an ox out of the pool beyond. The story is the Chinese legend of Kyoyu, - a classic instance of scrupulous fidelity to a trust. Kyoyu was an adviser of the Emperor Yao in the semi-mythologic ages of China, about 2360 B. C. When his master suggested abdicating in his favor, he hastened to the nearest waterfall to wash his ears clean of the defilement of such a temptation. His companion, Sofu, upon learning the reason and noticing his ox drinking below the

waterfall, led his animal away from water contaminated with the taint of ambition.

The box and dishes with landscape and floral adornment are used with the cabinet. 1940.10.

SWINGING FRAMES A.

Prints.

The small pictures in Swinging Frames A and B and in the folding frames across the room are prints in water-color. The original drawings which they reproduce were made with a brush on paper and later cut out on a block of wood (usually cherry) to which the paper had been pasted face down so that the print from it would not reverse the drawing.

The first prints were impressions in black and white only, and were called sumi-é, or ink-pictures. Early in the 18th century red lead or tan was used, the prints being called tan-é. Still later an extract of saffron, beni, was combined with yellow and blue in beni-é. In the urushi-é, or lacquer pictures, which became common about the same time, black surfaces were coated with thin glue to look like lacquer and to give a bed for the application of gold dust. Different colors were first applied by hand, later by as many different blocks. The skill of hand demanded in the engraver and printer was as extraordinary as that of the designer himself by whose name alone the print was known. Otherwise he shared their obscurity as artisans, unlike the painter of independent pictures

who enjoyed much consideration among the aristocracy of old Japan. The blocks were used at first for book illustrations, later for pictures on separate sheets. In this form, the art attained a perfection both in design and execution which color-printing has never reached in any other country than Japan. The taste of the mass of the people determined the subjects of the prints, and they were sold in great numbers for almost nothing. The popular enthusiasm excited by the prints of the best period is expressed in the name nishiki-é, or brocade pictures, by which they have since been known, brocade being thought of as synonomous with beauty. Color printing is still practised in Japan, but more as a general process of manifolding than as an original art responding to a popular demand.

A good way to share in the visual pleasure of the Japanese in these pictures is to look at them occasionally with the head as nearly upside down as possible. In this position a design appears to us as a meaningless maze of forms and hues; but all will recognize that considered simply as a pattern, there is great charm in the grace of its contours, in the disposition of the different areas of color, in the refined variety of the tints used and the singular and striking effects produced by their combination.

The Japanese colloquial word for theatre is "Shibai" which means "lawn-seats" or "lawn-gathering", the first theatres in Japan consisting simply of a stage erected on a lawn. The popular theatre - "kabuki" - which arose during the seventeenth century soon became a passion with the humble classes. The government found it necessary to decree that all women's parts should be played by men, and finally even put a ban on prints representing theatrical subjects. Their place was taken early in the nineteenth century by landscapes and flower pieces. From the time of the Actor Ichikawa Danjuro I., actors tended to imitate the dolls used in puppet shows. The coloring of the faces, the wild expression of the eyes, the extravagant postures and gestures represented in the prints are all derived from the puppet.

Torii Kiyonobu I. (1664-1729). (See also Folding Frame 102).

1. The Actor Ichimura Takenojo as Oguri Hangwan.

2. The Actors in a play.

Hand-colored. The popular theatre reached its most brilliant development during Kiyonobu's lifetime, and his prints are mainly pictures of actors or theatrical programs or posters. At this time the hair was worn close to the head, even with a queue, in contrast to the earlier and more elaborate coiffures seen in Moronobu's screen. In No. 2 the orange red (Tan) and the distribution of black spaces are notable features. No. 1 is of a type commonly known as an urushi-ē, or lacquer print.

Kiyomasu (1679-1762).

3. The Actors Ichikawa Yaozo, as Soga Goro, and Nakamura Denkuro, as Asahina.

4. The Actor Matsushima Kyotaro in a female part.

No. 3 is a scene from a drama. The actor standing holds on one arm a hobby-horse; the actor seated holds a lantern on a pole, from which hang vegetables. A forced expression is given the faces of each by the drawing down of one corner of the mouth. No. 4 is hand-colored in three tints, a type of composition commonly known as beni-é. In this drapery the artist has permitted himself a wholly unreal arrangement of lines and patterns, as a composer may permit himself a "cadenza" empty of any musical ideas. No. 3 shows the first stage of color-printing from different blocks.

Okumura Masonobu (1685-1764). (See also Folding Frame 102).

5. Bando Hikosaburo as a youth and Segawa Kichiji as his lady-love.

6. The Actor Arashi as Komachi, representing a court lady. (See netsuke).

No. 5 is printed in colors. No. 6, hand-colored, is another example of a lacquer print. The gold-dust applied on the mantle and the brilliancy of the black are marked features. In the old Japanese theatre women's rôles were assumed by men. Masonobu is noted for his delicate observation of the sex. The artist's scope is attested by the wide difference in character between the stately presence of the gentlewoman represented in 6 and the light grace of the girl in the snow scene (No. 5).

Nishikawa Sukenobu (1674-1754).

7. Girl with harp (koto).

8. Girl in front of a mirror.

Sukenobu, a prolific illustrator of books in black and white, was noted for his scenes from the life of women. He was one of a few Ukiyo-é artists living at the ancient capital, Kyoto, where the theatre had not attained the popularity it enjoyed at Edo, and where there was consequently a demand for other than theatrical subjects. These prints are examples of

the first stage of the art of printing from wooden blocks, although not of the very earliest period. In this first stage the prints were known as sumi-é, or ink-pictures.

Suzuki Harunobu (1718-1770).

9. A young woman lighting her pipe from that of a young man.

10. Two young women representing caretakers in a palace garden.

11. Two women in an interior, one painting, the other watching her work.

12. A young lady in an interior looking at a distant mountain.

Harunobu was the perfector of printing in several colors, and the initiator also of a marked movement toward realism in popular art. His prints are complete pictures with a background suggesting perspective. On noting and counting the tints used, one is surprised at their number within a comparatively narrow range. In No. 12 the lady stands motionless and a mist floating in level bands over the lonely landscape adds to the quiet of the scene. No. 10 records a story current in old Japan. There is a certain Chinese poem in which the poet speaks of sweeping up fallen maple leaves for a fire to warm his wine. One autumn day the Emperor, walking in his palace garden, found two caretakers in this very act, and quoted the poem to them, much to their astonishment. In illustrating the story, the artist has chosen to represent the caretakers as women. The background was originally a clear color in some metallic pigment, and has become tarnished. Folds are indicated in the white cloak by creases produced by a block applied without color (blind or dry printing). In 11 a kakemono representing a blossoming branch hangs on a wall, and before it in a vase stands a real one. The lady is painting a bamboo tree, using the brush with which all these prints were designed. Harunobu seeks poetic effectiveness rather through harmonies of gentle tints than through patterns of line, content to take natural forms as carriers of his color.

Koryusai (active about 1770). (See also Folding Frame 97).

13. Oiran Mitsuhama of the Obishiya House, with two girl attendants and a man servant, walking in the rain.

14. Geisha Nui and Chiyo of the Fujiya House in a Dance.

15. Oiran Oshu of the Yamaguchi House with two girl attendants.

The deep orange and other tints of red in 15 are characteristic of Koryusai; also its deep mottled blue and the black masses in 13 and 14. In 15 one of the girls lies on the floor playing with white rats in a cage. In 13 and 15 the artist records a change in the dressing of women's hair introduced since Harunobu painted 11. The topknot is higher and the side wings bend lower.

A progressive refinement in the representation of facial types from the 17th to the 18th century is strikingly apparent on a comparison of a screen by Moronobu (1624-1694) in Case 71-74, the center kakemono in Case 75-6 by Yoshikatsu (1780), the print by Sukunobu (1674-1754), No. 3 in this frame, that of Harunobu (1718-1770), No. 5, and that of Koryusai (about 1770), No. 13. In the print in Folding Frame 97, Koryusai has used blind printing, or pressure from a block cut but uninked for an extremely delicate indication of the surface of a mantle of white damask. The occasional discoloration of the reds in Koryusai's prints, as shown in the lifted clog of the male attendant in No. 13 and his umbrella, is evidently accidental and due to an oxidation of the color.

Katsukawa Shunsho (1726-1792). (See also Case 80-81).

16. Actor Nakamura Riko dressed as a Tea Whisk Seller (a character in a dance).

17. Actor Osagawa Tsuneyo as a Woman; Nakamura Denkuro as a Man.

18. Actor Nakamura Tomisaburo as Matsukaze.

19. An Actor as a woman pounding cloth in order to bleach it.

20. Actor Nakamura Nakazo.

21. Actor Segawa Kikunojo in a female rôle.

Theatrical prints had somewhat gone out of fashion when Shunsho revived them. In his designs Japanese color-printing kept within more delicate gradations of color than ever before, and exhibited minuter accuracy of line. No. 16 is notable for its effective

disposition of masses of black broken up by a pattern. The quiet gradation of color in 17 permits its voluminous sweeping lines to produce their effect undisturbed. The drawing of hands became in Shunsho's prints, as already in those of Koryusai (No. 14), remarkably elegant, and they are less unreally slender and small than in earlier pictures. Nos. 18-20 are arrangements mostly in red and brown; No. 21 an arrangement in yellow and brown. In the painting of the Lion Dance (Case 80) the dancer holds in each hand an enormous peony blossom by a long stem; one foot is in the air, and a maze of draperies floats wildly. The curious head-covering is shaped like a fan, and to complete the strangeness of the apparation the fine floating hair is crimson.

Shunsho is connected with our own day as one of the earliest teachers of Hokusai (Swinging Frame B) through whose work Japanese color-printing first became known in the West, and who died but a few years before Commodore Perry's visit to Japan in 1853.

Kiyonaga (1742-1815). (See also Folding Frame 93).

22. A Man and Two Women out Walking on a Snowy Day.

23. Three Women on a Balcony.

24. Three Actors: Sawamura Sojuro as a Man, Iwai Hanshiro as a Young Woman and Nakamura Riko as an Elder Woman.

Kiyonaga's color seems vividly emphatic after the narrow range of tints within which Shunsho (16-21) chose to work. His facial type, if not more refined, is more beautiful according to Western standards, and with the taller proportions of his figures and their easy poise of attitude presents a consummate ideal of a noble personal presence. These stately and graceful young men and women recall the superb beings with which Veronese peopled the ceilings of Venice, and like them, albeit as different as East from West, seem members of a loftier race than ours. The air of distinction extends to their draperies, at once simpler in form and quieter in pattern than those represented in earlier prints. Unlike other prints which show gorgeous theatrical costumes or the gay dress of the Oiran, these prints by Kiyonaga represent the clothing of everyday. One may believe that such costume would be admired among any civilized people in any age. Kiyonaga's ability to simplify his designs while increasing instead of lessening their interest and power marks the great artist. The prints shown are con-

pleted pictures like those of Harunobu and Koryusai, every part having its share in one design of color and form. It is remarked that Kiyonaga's outdoor scenes have a sunshiny air owing to his use of areas of yellow like those found in 22 and 23.

Sharaku (about 1790). (See also Folding Frame 94).

25. Actor Segawa Kikunojo in a Female Rôle.

26. Actor Iwai Hanshiro representing the Caretaker of a Palace Garden (a character in a dance).

Two delicate and equally strange combinations, one of warmer, the other of cooler tints, drawn with great perfection. The draperies are fanciful and the faces unnatural and disagreeable enough to be called distorted. In 94, a gloomy and curious composition, folds of black drapery are indicated by fine lines of gray. This artist is said to have had but a short career.

Utamaro (1753-1805). (See also Folding Frame 94).

27. Oiran Iseka of the Tamayo House.

28. Oiran Yoseoi of the Matsubaya House.

29. A Scene Representing a Printing Establishment.

30. A Young Man and a Young Woman in the Guise of Minstrels.

In 28 the yellow hair-pins helped by the black of the hair effectively balance the areas of red and brown below. This dashing print abruptly contrasts with Buncho's graceful reserve in 34. Of the figures in the printing scene (29) two at least are of an improbable length of limb. The music of line and hue of which this versatile master was capable is seen in 30 and in less measure in 29. Neither figures nor faces are elongated beyond measure. The colored areas are moderate in extent and graceful in shape. The patterns are fine in drawing, and exhibit subtle combinations of color. Beside this print, the head and shoulders of No. 27 with its few colors and coarse drawing has the rude air of a photographic enlargement. The print in 95 stands between the two in style and in immediate interest.

Eishi (about 1780-1800). See also Case 83 and Folding Frame 92).

31. Oiran Wakana of the Matsubaya House Reading by Candlelight.

32. Oiran Hanaogi of the Ogiya House Writing on a Fan.

33. Man and Two Women at a Tea House near a River Bank.

The colors used in these prints include an unusual dark dull green, in 31 and 92, and in all a pale chocolate brown and light buff and yellow. Nos. 31 and 32 follow Utamaro in the elongation of the figures and the complication of the drapery, which clings about the shoulders in a number of precise folds. In 31 and 32, while furniture is drawn in perspective, the background is blank. 33 and 92 are complete pictures like Hiyonaga's and resemble him also in the elegant facial type and the proportion of the figures. The dress pattern of the two women in 33 is of great delicacy; one mantle showing a pattern of leaves on groups of lines in pale chocolate brown on a white background, and the other a pattern of waves on a pale chocolate ground. The shape of the small slender pipe used by both sexes in old Japan is distinctly shown against the young man's black and gray mantle. The winged head-dress of No. 32 is seen again in the kakemono in Case 83. In the painting, the left shoulder of the standing figure shows through the fine fabric of her fan. The attendant holds across her lap the koto, or Japanese harp; in one hand a rod bearing three of the finger guards (tsume) used in striking the strings, and in the other hand part of the case they are kept in. The rest of the case lies on the floor on the cloth it is wrapped in.

Buncho (died 1796). (See also Folding Frame 95).

34. A Woman with a Kitten.

A gentle subject represented with gently flowing lines and a coloring whose extreme mildness allows the central masses and lines of black to make their effect unhindered. The Stripes are represented on the lady's dress by lines so faintly differing in color from the background as to awaken doubt whether they are not rather grooves caused by dry-printing. In 95 the actor carries on his arm the mask of a lion.

Toyokuni (1769-1825). (See also kakemono in Case 80 and print in Folding Frame 91).

35. Actor Iwai Hanshiro as a Demoness and Ichikawa Danjuro as a Warrior.

36. Actors Ichikawa Danzo as Hokaibo and Sanokawa Ichimatsu as Kokichi.

The two actor prints (35 and 36) are violently dramatic, expressed in a tumult of lines which in 35 are angular, in 36 rounded; and which outline areas in 35 paler and in 36 deeper chocolate brown and black. In 36 the folds of the black drapery are indicated by gray lines. The faces have long, pointed noses. The standing figure in 36, with his unkempt hair, his eyes far astray, and his round-shouldered attitude, is a veritable Richard III. The angles of the drapery in 35 are repeated in 91 and again less unreally in the straight lines of the clinging gown (a "tube" gown of the present) represented in the kakemono in Case 80.

CASE 78.

Tsunemasa (early 18th century).

Kakemono: A Youth and a Maiden under a Blossoming Cherry Tree writing a Poem. 11.7898

Kakemono: Two ladies under a pine tree on a beach. 11.7896

Kakemono: Oiran Dressing her Hair before a Mirror. 11.7897

These groups with landscape backgrounds, of the 18th century, form a connecting link between the figure pieces out of which Ukiyo-é art sprang in the 17th century and the landscapes in which it issued in the 19th.

The scene of the first kakemono is a springtime picnic. The love of the Japanese for the cherry blossoms of spring and the red maple leaves of autumn is expressed in the custom of composing verses in their honor and tying the poems to the trees. A lady kneels before her inkstone-box and holds up the brush with which she has just written a poem. The youth at her side is reading it before tying it to the tree. A carpet is spread on the ground, and a long curtain is wound about the tree according to the Japanese habit in arranging days out of doors. The tree is already shedding its blossoms. Its higher branches appear through the mist characteristic of the season in Japan. While the tree-trunk is drawn in broad strokes, the intricate and variegated patterns of the dresses and the locks of the hair are indicated with microscopic fineness.

The theme of the second kakemono is the legend

of Ukihira and the two "salt-maidens", Matsukaze (Wind in the Pines) and Murasame (The Shower). Ukihira was a nobleman of Kyoto exiled for three years to Suma on the Inland Sea, near Kobe. The salt works there employ girls to bring the salt water in buckets to the evaporating tanks. Ukihira became acquainted with two of these maidens, and when his exile ended, left with them his cap and his court cloak. To console themselves in his absence, one would wear his cap and cloak one day and the other the next. A verse expressed their grief:

"If he had not left these keepsakes with
us, we might have forgotten, but now we
cannot, and must go on hoping for tidings."

The legend relates that like the Mariana of Tennyson, they waited in vain, and pining away, died and became divinities - one of the Wind in the Pines, the other of the Shower. In its total omission of the factor of jealousy which to a Western story-teller would have seemed inevitable, the legend resembles a Japanese picture, which includes only those elements in a scene that contribute to the effect desired, leaving out all others, however prominent in reality.

At the foot of the tree lie two salt buckets with the pole used for carrying them across the shoulders. The areas of lighter color in both the dresses indicate a fabric dyed to give an effect like that of the shaded thread such as ladies in this country have lately used in crochet-work. The background shows a sea-beach and surf.

In the third kakemono the mirror is placed on a stand containing several drawers (see the stand in Case 83). It is in imminent danger of falling, for the little girl who holds the stand has turned her head to look through the open side of the house at something out-doors. The curved line by which the representation of the carpet of mats is cut off below does not represent anything; but illustrates the Oriental habit of sometimes cutting off a water-color picture by a definite line instead of allowing it to fade indefinitely into blank paper as we do.

These three kakemono form a set, alike in the coloring and slender grace of the figures.

Lacquer.

Luncheon Set. The cabinet in the centre contains a metal water-bottle ornamented with a vine pattern and a trefoil figure. Three superposed dishes are each ornamented with the same trefoil and a representation of a garden of chrysanthemums. The space above is occupied by two boxes shaped as if

one had been cut in two by a diagonal line.

The square dish on the left is ornamented with representations of a rivulet with water-plants and a mandarin duck perched on the bank looking at another among the reeds below. A trefoil pattern is added.

The round box on the right is ornamented with a pattern of chrysanthemums. 11.10207

Hokusai (1760-1849). (See also Case 82).

The variety of subjects which occupied Hokusai makes the range of earlier Ukiyo-é artists seem narrow. He was also able to interest himself again and again in a single subject, as his two series of views of the Mountain Fuji, one of thirty-six, another of one hundred prints, amply prove.

35. Peony and Butterfly.

36. Iris and Locust.

37. Morning-glory and Toad.

38. Poppies.

These four flower pieces show that the Oriental artist can be closely true to nature when he pleases. We seem to see with our own eyes what once grew in Japanese gardens. With three of the plants the artist has represented animals commonly found about them. Other combinations of winged things with leafage, - as if the flower would be lonely without its animal inmate, and the animal lost without its vegetable home - appear in the drawings by Hiroshige (1796-1858), Nos. 9 to 18 of this frame.

39. Crossing the Ice at Lake Suwa.

Pack-horses and burden-bearers, the latter in blue cloaks. Snow covers the fields and has drifted under the lee of a point crowned with a castle on foundations of rubble masonry.

Lake Suwa lies among the mountains of Shinano Province about 100 miles northwest of Tokyo, near the summit of the pass called "Wada-toge", 5300 feet above the sea. The mountain is Fuji (12,500 feet), the highest mountain in Japan, about 50 miles distant. The inhabitants do not venture upon the ice until it is cracked across, as seen in the print, believing this to be a sign from heaven.

40. Farmer and Family at Work.

A man and woman are vigorously pounding homespun

cloth to soften and bleach it on what appears like a wringer. The farmer tugs at a wicker basket full of rice. Ranks of ducks in the shallows below. A long line of birds fly across the moon, looking through an opening in clouds. The tree trunk is bound about with straw, perhaps because the bark is gone.

41. Nobleman and Two Attendants Viewing the Crescent Moon.

A very Oriental subject and treatment. In Europe the group admiring the new moon would have included ladies. The fanciful theme and the mysterious gloaming in which it is set seem to have inspired the artist to strange unrealities of design. The mist is pink, the river dark purple. Emphasis has been laid upon the tree in the village by drawing it as if nearer to the eye than the houses among which it grows; and upon the group of gazers by drawing them as if nearer to the eye than the promontory on which they stand. These liberties with color and perspective suggest the mystery and witchery of moonlight.

42. Travellers on Horseback.

The road winds along the shore where a man sits fishing. The shore is lined with stakes to prevent the water washing away the bank.

43. Kirifuri Waterfall on Nurokami Mountain.

44. Roben Waterfall at Oyama, Sagami Province.

45. Waterfall of Ono.

46. Waterfall of Aoigaoka, Tokyo.

Each waterfall has its character: one a spreading network of rushing brooklets, one a single heavy shaft of water, one a wide perpendicular blanket, and one a broad, low fall like a mill-dam. The first and the last are complete pictures. Mist invades the top of the cliffs in the second and the bottom of the gorge in the third. In expressing the power of water the artist seems to have been led to use stronger colors than those of the earlier prints.

47. Storks on Snow-Covered Pine Tree.

The pine tree has rough bark and tufted leaves like our pitch pine. The stork, colored blue by

poetical license, pulling with its beak makes a show of the whole graceful pattern of its wing.

48. Hawk on a Perch and Cherry Blossoms.

The awkward outlines of this bird and the grace of the cranes in the last picture are rendered with the same fidelity. The elaborately ornamented perch with knotted cord and a rich drapery betoken a wealthy owner. Hawking was a favorite sport among the rich daimios, or territorial nobles, of old Japan. The cherry blossoms are also sumptuous in their abundance and in their individual completeness.

Makemono (Case 89): A Lady.

Barefooted and in sweeping brocade draperies, both finely and broadly painted, the lady is putting the finishing touches to her toilet. Her face in the mirror echoes the design in black and white made by the back of her head above. A drawer of the cabinet, partly open to hold the mirror, shows materials and utensils of the toilet. A mirror like that in the picture, but ornamented with gold lacquer, stands in front.

Hiroshige (1796-1858).

1. A Roadside Tea House at Fukuroi.

2. A Country Road at Yoshiwara.

3. The Snow-Covered Village of Kameyama.

4. Travellers Crossing a Bridge at Kakegawa.

5. Fishing Boats at Maisaka Bay.

6. Kuwana Castle and Harbor.

7. A Mountain Path at Mizaka.

8. A Mountain Road over Utsunoyama at Okabe.

Hiroshige's landscapes do not bear minute scrutiny as do those of Hokusai, still in a measure "brocade pictures". He spends no time on exactitudes which could not possibly be noted by the eye, but gives instead the atmosphere of out-of-doors as we feel, rather than see it. These prints represent eight of the fifty-three stations along the road between Kyoto, the capital of the Emperor, and Tokyo,

the seat of Shogun government. As the road extended for the most part through the region called the Tokaido, the stations came to be known as the fifty-three consecutive stations of Tokaido. In 1603, when Iyeyasu established the Tokugawa government in Edo, now Tokyo, all the territorial nobles were required to spend half the year at the new capital, and the Tokaido was at all times the scene of the passage of daimios with their samurai, or two-sworded esquires. The road was a broad, gravelled causeway, leading between fine trees through a continual succession of villages, where tea-houses both humble and splendid were erected for the entertainment of wayfarers both gentle and simple. In 2, the procession of tree-tops winds away endlessly. In 3, the artist has tempered the chill of the snow-slope by warming the tone of the print, and in 4 cools its breathless heat by blues and purples. In 6 the incoming boats dash over the waves under a lively breeze with the impetus of their dropping sails still on them. In the gleaming shown in 8, all the forms of things are beginning to blur and become doubtful. A part of the effect is due to the darkening of the print.

9. Iris and White Crane.

The feathers are outlined in dry printing. The brush work is broad but not inexact. The feathery lightness of the bird makes the rushes look solid.

10. Hojiro and Camelia.

The bird is caught in one of the intoxicating leaps in the air which before the French aviators was reserved to winged things.

11. Begonia and Dragonfly.

As in the last print, the coloring is rather hard and crude. The airy lightness and ceaseless vibration of the wings is expressed by fading them into the background.

12. Plum Flower and Bird.

The ruffled feathers of the bird suggest the cold spring weather when the plum tree blossoms, and his attitude indicates a momentary perch.

13. Hibiscus and Bird.

As in the last print, the flowers reproduce the coloring of the bird.

14. Azalia and Bird.

The bird seems to our eyes almost like a fabled creature and the azalia flower lacks the pink of ours.

15. Pheasant and Fern Sprouts.

The unourling ferns betoken early spring. The bird's back is patterned like a brocade.

16. Pheasants and Chrysanthemums. In order to indicate the difference in season, the chrysanthemum, which blossoms in the fall, is used.

17. Camelia and Sparrows.

The Japanese artist seizes other attitudes of flight than those given in our pictures of birds. Early autumn snow.

18. Morning Glory and Cricket.

The buff tone of the background is the result of exposure.

The prints numbered 19 to 24 are six of eight views of Lake Biwa, near Kyoto.

19. The Returning Sails of Yabase.

The boats approach in an irregular outline, lowering their high, square sails as they come. The more distant are hull down. A lofty mountain shows above the mist. Red winter sky.

20. The Night Rain at Karasaki.

A tropical downpour shuts out the water view beyond the nearest waves. The great pine represented is a sacred tree, famous all over Japan. It is of immemorial age, and has perhaps a greater spread - 240 - 288 feet - than any other of its species. The branches are supported by many poles and stone pillars, and the top of the tree is roofed to protect it from rain.

21. The Alighting Geese at Katata.

With their long necks stretched, the geese are sweeping down in lines towards beds of rushes on the shore. Late twilight. The mist shuts out the lower slopes of the mountains, and gives a ghostly look to the farthest line of woods.

22. The Evening Glow at Seta.

View from a height. The sails of all the boats are spread, and the hulls of the farthest have disappeared in a shallow mist. A line of naked hills juts into the sea.

23. The Autumn Moon over Ishiyama.

No path of moonlight is represented in the water which lies calm and free of mist to the distant hills. Ishiyama lies at the outlet of Lake Biwa, near Kyoto. The Buddhist monastery among the rocks (Ishiyama-Dera, Temple of the Rocky Mountain) was founded in 749. It is famous for the beauty of its maple trees in autumn, and contains an arbor called the "moon-beholding arbor", affording a beautiful view of the lake.

It was to this place that the poetess Murasaki Shikibu (died A. D. 998) maid of honor to the future wife of the Emperor Ichijo, retired to write the famous romance called "Genji Monogatari". "It was the evening of the 15th of August. Before her eyes the view extended for miles. In the silver lake below the pale face of the full moon was reflected in the calm mirror-like waters, displaying itself in indescribable beauty. Her mind became more and more serene as she gazed on the prospect before her, while her imagination became more and more lively as she became calmer and calmer. The ideas and incidents of the story which she was to write stole into her mind as if by divine influence." (Translation of "Genji Monogatari" by K. Suyematsu, 1882).

24. The Lingering Snow on Mount Hira.

The "draggled drift" of which Kipling speaks in his poem, "The Flowers", stretches up the lower hillsides under sparse trees. The mountain itself is still completely clad in white.

25. Landscape: Ichiyakushi (one of the fifty-three stations of the Tokaido).

The trees are cryptomeria. Naked thickets about the house. Burden-bearers and a horseman with attendants enter a village. In the fields among shocks of millet a farmer tugs at a great rake and another digs. A landscape is here translated into an arrangement of a few deep tints much darkened by age, with only a remote relation to any coloring in our actual experience.

26. At Arashiyama.

Arashiyama is a picturesque gorge on the River Katsura, in the outskirts of Kyoto. Two men pole a light raft of logs down a swift stream coming from the forest. One in the stern steers the raft, smoking his pipe, while the other admires the cherry trees in full blossom which overhang the bank and drop their blossoms on the water. The surface left white in the middle of the stream is a suggested reflection of the sky.

27. Snowstorm at Kambara, one of the fifty-three stations of the Tokaido.

Dark sky. Wet snow clings to herbage, trees and roofs. One man walks on pattens, holding an umbrella partly closed, while another wears a straw raincoat, and a third a raincoat of paper. The verandas of the houses are deserted, and the wooden doors are closed.

28. Travelling Musicians at Futakawa.

Bearing their samisens, or guitars, three wayfarers climb a slope toward an inn under trees with lopped branches. The skyline of another slope appears opposite.

29. Temple near Rice Fields.

Dull yellow-red ground like 25. A zigzag causeway crosses rice fields to a village. The principal building is identified as a Buddhist temple by its numerous stories with verandas and its finial. A thick growth of trees on the bank.

30. The House on the Highway to Kyoto, at Otsu, one of the fifty-three stations of the Tokaido.

Warm sunlight is conspicuous by its absence in Hiroshige's pictures. Here gray-brown in dark shades is used for foliage and in light shades for the roofs. The sky is yellow-white. The masonry wall is deep blue and the roadway almost lemon yellow. Three oxen harnessed to three carts approach an open booth with clerks and customers. At a fountain where a man is washing clothes deep blue water streams over the edges of a central vase into a surrounding basin.

Hiroshige II. (about 1830). By some critics thought to be Hiroshige himself adopting a different style.

The deep and unreal coloring of Hiroshige is

more pronounced and more uniform in these prints of Hiroshige II., while the drawing becomes more sweeping.

31. Basket Crossing at Hida.

The white sky, the intensely blue river, the greenish-gray walls of the ravine and the blue-tipped mountain are alike a faraway rendering of natural color.

32. Naiko Beach.

The sand is blown to ridges like waves under gnarled pine trees. The red-yellow tone of Hiroshige is carried still farther in this print.

33. View of Lake Hamana.

The natural sun is more conspicuously absent in these prints than even in those of Hiroshige. A strange, deep shadow across the center of the pond. The shores are fringed with surf. A green growth creeps over the opposite bluffs to the water's edge. There are little villages nestling in all these landscapes.

34. View of Lake from Hajiko Mountain.

In drawing, a graceful landscape framed under familiar pine and cherry trees; in color, an uncanny fairy world with a threatening sky, inky water, and slopes neither arid nor verdant. Much of this effect is due to the fading of the print. The little group of roofs with their accustomed hues appearing past the roots of the trees give a welcome reminder of the presence of man.

CASE 79.

Miyagawa Nagaharu (18th century ?). Nagaharu is commonly known as Choshun.

11.4620

An Ojran.

Hishikawa Morofusa (middle 17th century).

13.597

An Ojran.

There are many contrasts between these two pictures which mark their difference in date.

The attitude of Nagaharu's later figure is straight, the outlines of her drapery are given in broak strokes almost like those used by the Cubists nowadays (Compare Case 75-6); she wears two outer garments of brocade and an inner one of white; the pattern of one shows a design of very large white flowers, on two of which butterflies are perched; the sash is gray; and the head-dress is low and broad.

The attitude of Morofusa's earlier figure is willowy, the outlines of the drapery are fine, the figure wears but one outer garment and two inner ones, light blue and white; all are light in texture and fall naturally; the pattern is given in shades of red only, except for an elaborate representation of the fabled Howo bird with long golden tail feathers. The sash is blue with figures; the head-dress is high and narrow. The feet and hands are very finely drawn. Morofusa was a son of Moronobu (1637-1714) and the facial type is the same as on Moronobu's screen shown in Case 71-4.

Lacquer.

Incense Cabinet. Burnished lacquer, with design of cherry blossoms floating in water. 11.10206
Late 18th century.

Powder Box. Pattern of a plum tree in blossom, with a bamboo tree. 11.10247
Early 19th century.

Comfit Box in form of two fans, one folding, the other round. The folding fan shows a pattern of a tiger and bamboo, the round fan a dragon in clouds.
Late 18th century.
11.10203

CASE 80-81.

Utagawa Toyokuni (1769-1825).

A Geisha (professional entertainer). (See Swinging Frames A, Nos. 35 and 36). 11.7859

Katsukawa Shunsho (1726-1792). 11.7762

The Lion Dance (See Swinging Frames A, Nos. 16-21).

Kososai (late 18th century).

A Lady. 11.7558

The lady is seated with her left arm on an arm-rest and holding a writing-brush in her right hand. An inkstone box is lying nearby. The flowing, horizontal lines of the design and its position at one end of the silk background have their share in the effect of recumbency. There is a vivid suggestion of physical elegance in the face and in the wrist and hand.

Utagawa Toyoharu (late 18th century).

An Oiran. 11.7837

In comparison this figure and costume are bold and garish in movement and pattern. Such a sash as this would fit a giantess, just as only giantesses' heads could fill our own "Merry Widow" hats of a few years ago. The two styles derived their piquant effect from the same absurd play with proportion.

Lacquer.

Incense Game from the Japanese Imperial Household (early 19th century).

Box to contain implements: the top represents the wooded banks of a lake. On the left a torii, or memorial gateway, and a house. On the right, two shelters with farming tools scattered about. In the distance mountain tops above clouds. The box contains a tray of some scores of black counters, each finely ornamented with a floral design. Similar landscapes of very varied interest occupy the four sides of the box.

On the left, a round water receptacle showing ducks alighting on waves. The cover represents a landscape. A stream descends between wooded banks, where little pine trees sprout. Beyond, above clouds, appear the tops of mountains.

Set of ink-stones with cakes of black ink covered with gold; and writing brushes. The rim of each is ornamented with vine and flower patterns of extreme delicacy.

On the right, incense burner and implement holder.

Group of utensils, all ornamented with the same design of a conventional flower pattern in gold on black.

Hokusai (1760-1849). (See also Swinging Frames B).

Kakemono: A Lady. 11.7424

Hosoda Eishi (1780-1800). (See also Swinging Frames A).

Kakemono: An Oiran and Her Attendant. 11.7953

Lacquer.

Toilet Set. In the center a mirror-stand like that shown in the righthand kakemono in Case 78. The support is framed to the cabinet and the ornament of the top is carried across its foot. The scene represents a wave-tossed inlet on the shores of the Inland Sea at Waka-no-ura, in the Province of Kii, a spot famed for its beauty and often the subject of poetry. A stanza by Akahito, A. D. 700, is familiar to every lover of Japanese literature.

"On the shore of Waka
When the tide comes flowing in,
There being no dry land,
Toward the reedy place
The storks fly across crying."

On the nearby bank, two storks, one holding in its beak two cords attached to one end of a flying strip of paper inscribed with a poem. The scene is continued around the cabinet and on all the smaller pieces composing the set. On the front, three storks flying and three young storks in the branches of the pine. A book of poems floating on the water flutters in the wind. On the left side, a boat is moored at the bank, and the moon appears among clouds. On the back, a flight of plovers, a bird common at the seashore. They are represented in conventional form, and look like little monoplanes. Snow lying on the leaves of rushes is represented by silver inlay now tarnished. On the right side, two salt kilns with thatched roofs but without walls show within the furnaces and the evaporating tanks above. Salt buckets and implements outside. A book of poems has caught in the branches of a pine tree opposite, and like them is partly covered with snow.

The round box open on the left is a small mirror case, and the silver disk within carved with the emblems of good fortune - the pine, the plum, the stork and the tortoise - is the back of the mirror kept in it. The other round box is a powder box. On the right, the two small boxes are used for ribbons and trinkets. The oval tray, red within, holds water for moistening the hair in dressing it.

Late 18th century.

11.10245 + W.S.B.VIII.387

CASE 84.

Kawanabe Kyosai (19th century).

Kakemono: An Oiran. 11.7513

This whole painting is produced by visible, broad and hasty strokes of the brush, while in almost all of the others shown in this room the color is applied in strokes which, if they can be seen at all, are very delicate and painstaking. Kyosai has returned in a measure to the style of the kakemonos by Kwaigetsudo, in the middle of the 18th century, shown in Case 78-C, and represents in color the method of the screens in black and white shown in Gallery VII. The two styles appeal to a different attitude of the eyes; the finished style to eyes accommodated to the picture, converging on it, and examining its parts successively, and the broad or sketchy style to eyes looking through it as if at a distant point and taking it in as a whole. Looking at a distant object, the eye sees only the general effect of nearby things without being able to discern their particulars, and it is through this general effect that the artist in the so-called broad style works.

Incense Game. Early 18th century workmanship.

The boxes contain various implements of the game. The smaller box, in a brocade bag, is ornamented with blossoms in gold on a tortoise shell background. The large box is covered with a checkered pattern of diagonal squares, and is ornamented with an open fan showing a design of heron wading among rushes on a beach. The smaller objects are various forms of receptacle used in the game. 05.16

FOLDING FRAME 85.

Hiroshige (1796-1858).

Cherry Blossoms and Bird.

Peach Flower and Swallows.

Hiroshige II. (Middle 19th century).

After a Snowstorm on Matchi Hill.

Snowscape (Shinobazu Pond, in Ueno Park, Tokyo).

The white petals of the full-blown cherry blossoms are outlined in dry printing. The frail pendent shoots of the peach intensify the impression of

vigorous flight given by the active little swallows. The stanza of Victor Hugo describing a bird which accepts an uncertain perch because "mindful that he has wings" - "Sachant qu'il a des ailes" - might be inscribed under the print. The sharp winter colors in Shinobazu Pond are lost in the print of Matchi Hill, which has darkened by age.

FOLDING FRAME 86.

Surimono; or cards for occasions. These were made to order and printed in editions of a few score for distribution to the friends or customers of the purchaser. They differ from our Christmas and Easter cards in being private designs, but had much the same use, and like them, bore commonly some sentiments or verses appropriate to the occasion.

Kuniyasu (early 19th century).

Decoration for a Boys' Festival.

The Boys' Festival of old Japan took place on the 5th of May. The print groups appropriate objects: a suit of armor set up on the box containing it (like the two suits shown outside the entrance to the Japanese Court). Before it on a white box bearing a tray covered with white paper, a kagami-mochi, or mirror cake, so-called from its shape, made of rice and placed on ferns. By the armor, bows and arrows in a quiver.

Hokuba (1st half 19th century).

A Stirrup.

The stirrup refers to a soldier. With a bell used on harness, it lies on a piece of purple cloth. The raised outlines of some of the patches of color are due to the pressure employed in printing or the firm paper used for surimono.

Gosei (19th century).

Burnt Paper and Tools.

According to an inscription, this print was

one of a series devoted to different arts.

Hitsukazu (19th century).

Symbol of Good Fortune for the New Year.

A New Year's surimono groups various objects betokening good fortune. The mountain seen on the scroll is Fuji, and to dream of Fuji is a good omen. The plant owes its use as a symbol of good luck to its name which means "long-life grass". The character on the fan means longevity.

FOLDING FRAME 87.

Kuniyoshi (1788-1861).

Actor Ichikawa Danjuro as Kamakura Gongoro.

The extraordinary garb belongs to the rôle. The concentric squares were his private device.

Gakutei (1st half 19th century).

Oiran.

The microscopic fineness of the print reproduces in miniature the style of the 18th century artists. The oiran rests her arms on her long, slender pipe. The inscription is printed in gold as if incised.

Mitsunaga (19th century).

A Young Lady and a Dolls' Festival Decoration.

In honor of the Dolls' Festival the lady arranges toys on a stand. The same diminutive and complex workmanship in line and tint.

Keisai (early 19th century).

Tawara Toda Hidesato on the Bridge at Seta.

Hidesato, a knight of the tenth century, hero of a marvellous tale involving a dragon who, on the long bridge at Seta on Lake Biwa, near Kyoto, changed to an old man for whom Hidesato slew an immeasurable centipede, receiving in return various wonder-working gifts.

FOLDING FRAME 66.

Hokkei (1st half 19th century).

A Dream of Happy Wedlock.

A castle in the air is called by the Chinese a moon-palace. Out of a temple in the moon's disk, somewhat broadly drawn and in pale colors, figures descend a long stair among clouds across the sky, one carrying a white rabbit, the pinkness of whose eye is not forgotten by the artist. The man and young woman below are drawn with the utmost intricacy and precision; he with gaunt, knotted hands; she with delicate, plump features and shining beads strung like pearls in her hair.

Kunisada (1785-1864).

A Theatrical Scene: Mongaku under a Waterfall.

Endo Morito was a captain living in Kyoto in 1143 who loved Kesa, wife of a samurai. When she resisted his entreaties, he vowed to make way with all her family unless she would allow him to kill her husband and marry her; and at length she appointed a night when he would find her husband asleep alone. Endo came and despatched the sleeper only to find that it was Kesa who, to sacrifice herself, dressed in her absent husband's clothing. Overcome with grief, Endo became a monk under the new name of Mongaku. With his bell in his teeth, he prayed for three days under the waterfall of Nachi, in the southern promontory of Japan, until his body froze; but Fudo, the divinity who, rising from the cleansing flame, with his sword cleaves through evil, and with his cord binds desire, found him, and aided by two attendants brought him back to life. Endo's later warlike exploits in the troublous times which issued in the foundation of the Shogunate suggest the fate of Tolstoy's hero in "Anna Karenina".

Hokuba (1st half 19th century).

Court Noble and Woman under a Blossoming Plum Tree.

Another nobleman by a gateway as in Moronobu's print in Folding Frame 102; but the air of relaxed leisure in Hokuba's figure contrasted with the business-like directness of Moronobu's nobleman measures the distance between the strenuous times of early Tokugawa in the 17th century and the end of its long peace in the 19th century.

FOLDING FRAMES 89 and 90.

Kuninao (1st quarter 19th century).

A Court Lady and Girl.

The court lady and the little girl have both sober faces and sober garments compared with the actors and oiran of earlier prints. It is evident that the surimono was called out by a more serious spirit than the unthinking appetite for amusement which gave the art of color-printing birth.

FOLDING FRAME 89.

Hidemaro (1st quarter 19th century).

Oiran and Girl Attendant.

Shucho (1st half 19th century).

A Mother and Her Baby.

Kuninaga (1772-1810).

The Actor Ichikawa Yaozo as the Mountain Man.

Eisui (about early 19th century).

Head of an Oiran.

Pale, cold colors in all four prints, with a great deal of black, show a decline in the art. In these products of the 19th century, the expressiveness of the designs has increased and their drawing and color effects decreased in relative importance. The heads of the oiran and attendant droop opposite ways like flowers on a stalk. The baby in his mother's arms holds a hinged snake. The punchinello-like doll is a part of the design of its wrap. The crossed arms, defiant eyes and drawn mouth of the mountain man befit his wild name. The coloring on his face marks the actor. The oiran at unrolls the notepaper as she writes.

FOLDING FRAME 90.

Kiyomine (1st quarter 19th century).

The Oiran Inaoka and Her Kitten.

Eizan (about early 19th century).

Oiran and Two Girl Attendants.

Kiri (early 19th century).

The Oiran Sodeura and Maid.

Kikumaro (1st quarter 19th century).

A Party of Actors and Geisha.

FOLDING FRAME 91.

Toyokuni (1769-1825).

The Oiran Yugiri Impersonating the Actor Segawa Roko.

Shikimaro (late 18th century).

An Oiran.

Hokusai (1760-1849).

The Actor Sawamura Gennosuke as Ume-no-Yoshibei, a Kyokaku, or Champion of the People.

Choki (late 18th century).

An Oiran leaning on a fire-box (kotatsu).

A difference of character can be discerned between the 19th century prints in 90 and the 18th century prints in 91. In those of 90 large effects of slender grace or superabundant fullness of detail. In those of 91 individual interest, dramatic in Toyokuni's print, characteristic in that of the Kyokaku, and refined in Choki's tall oiran. The fire-box is a brazier filled with coals and protected by a wiring. It is commonly used by covering it with a rug to temper the heat. The device of a fabric seen through part of a semi-transparent fan is twice used in the 19th century prints. The Kyokaku in old Japan were a kind of knight-errant sworn to redress the wrongs of the common people at the hands of the daimios, or territorial nobles, and the samurai, their military retainers. Sawamura certainly looked the part.

FOLDING FRAME 92.

Kisho (late 18th century).

Young Noble and Two Lady Attendants.

The coming of age of a Japanese youth was signalized by the shaving of the hair from a spot above

his forehead. The youth just arrived at majority is seated in dignified composure, while one of the young women holds the sword he is now privileged to wear, handling it respectfully with a cloth to avoid finger-marks on the metal, and the other holds the razor with which he is to preserve the mark of his position and part of the case in which it is kept.

Nishi (late 18th century).

Oiran and Attendants.

The little girls wear more elaborate head-ornaments than their mistresses. (See also Swinging Frames A, Nos. 31-33.

Shunko (late 18th century).

The Actors Iwai Hanshiro as Shizuka and Segawa Kikunojo as Tomoe, both in Female Parts.

Male actors in women's rôles can be distinguished by the cloth cap worn above the forehead to conceal the spot kept shaven by all adult men. The print represents two heroines of the twelfth century wars between the Taira and the Minamoto clans which ended in the Shogunate, or military dictatorship maintained in Japan until, in our own time, the Mikado became again the real sovereign. One figure crouches holding a sword lance; the other carries a nobleman's dress and cap. They are outdoors, and snow lies on the trees. The crouching figure with flowing hair is Shizuka, the sweetheart of Yoshitsune, the Chevalier Bayard of Japanese history. The standing figure is Tomoe, its Bradamante, beautiful as she was daring and strong. When Shizuka's lover was beheaded, she prevented the public exhibition of his head by putting a head carved from wood in its place; and escaped the vengeance of his enemies by hiding from the henchman sent to kill her. Tomoe, after many adventures in love and war, ended her days as a nun.

It was the prints of Shunko that were first called "Nishiki-é" brocade (beautiful) pictures.

Toyohiro (1773-1828).

Two Women in Hawking Costumes.

An ideal scene, as women were not huntresses in old Japan. The hawk sits on the gloved fist of one huntress. Both wear swords. One carries a bamboo cane, the other a training-stick. They wear short

skirts and loose, heavy drawers. The plain patterns of the clothes suit their use.

FOLDING FRAME 93.

Shunsan (c. 1769-1820).

Women Beating Cloth by the River.

There is hardly another print of so vivid color in the room (perhaps 101, the print by Shigenaga). The shape of the drapery indicates a breeze. The figure of the girl in blue with the white kerchief on her head might have been drawn by Kiyonaga.

Kiyonaga (1742-1815).

A Pleasure Party.

See Swinging Frames A, Nos. 16-21.

Shuncho (late 18th century).

Woman Chasing a Butterfly; Samurai and Attendant.

This print is a complete picture after the manner introduced by Harunobu. A scene out-of-doors gives the opportunity for a pattern of greens with close tints of gray, gray-blue, gray-brown, and red, yellow and pink in the dress of the figures; with pale buff and gray in the stream and the road beyond. A samurai (bearer of two swords) and his attendant turn to look at a butterfly which a young girl is pursuing with her fan.

Shunzan (late 18th century).

The Return from the Picnic.

Children on either side the horse, the mother between. (See several of the netsuke figures in the case opposite the balcony). One attendant ties her sandal, the other answers a question from one of the children. Mists float down the mountainside and through the gorge. Below, in the background, a sandy river bed with servants packing up the carpets and utensils used at the picnic.

FOLDING FRAME 94.

Utamaro (1753-1805).

The Lovers.

See Swinging Frames A, Nos. 28 to 33.

FOLDING FRAME 95.

Sharaku (late 18th century).

The Actor Ichikawa Komazo, as an old man, and Nakayama Tomisaburo, as the Oiran Umegawa.

See Swinging Frames A, Nos. 25 and 26.

Shigemasa (1738-1800).

Two Geisha.

Snake-like lines wind about the samisen and kokyu (Japanese guitar and violin). One player pulls her mantle up on her shoulder; the other holds the bow. The mirror in the background on its cabinet is covered with a cloth.

Masanobu (Kitao). (1761-1816).

Oiran, Maid and Girl Attendant.

Notable for its combination of orange tints. A koto (the Japanese harp) stands on the left; a bookcabinet in the background; a screen on the right. The expanses of brown at the right - the peacock feathers and the corner post of the wall, beyond which a screen appears, and the mantle of the seated figure - were originally a light tint and have darkened.

FOLDING FRAME 95.

Toyoharu (1733-1814).

The Puppet-Player, Yoshida Bungo.

The puppet is executing the lion dance. (See the kakemono by Shunsho in Case 80).

Buncho (late 18th century).

The Actor Segawa Kikunojo in the Lion Dance.

See Swinging Frames A, No. 27.

Toyomasa (c. 1740-1770).

A fairy picture for New Year's. In old Japan the years, months, days and hours were symbolized by different animals. There were twelve zodiacal signs beginning with the rat, followed by the ox, tiger, rabbit, serpent, snake, horse, sheep, monkey, cock, dog and wild boar. The rat was associated

with the God Daikoku, one of the seven divinities of good fortune. He carries a bag full of precious things and a fairy mallet with a blow from which he creates any object he pleases. The print mixes the real and the ideal as one of our prints represents Santa Claus driving real reindeer through the air and over roofs. The background is the veranda of a house floored partly with bamboo poles to permit the drainage of dampness. A shoji slipped back shows New Year's decorations within on a serving table, all carrying the familiar meaning of "many happy returns of the day". The sprig of pine is used because it is an evergreen tree, the orange because its name daidai means also "from generation to generation", the ferns because their name Yuzuriha means "transmission", and the lobster because its curving back is that of bent old age. Nearby is a kettle filled with New Year wine, and on a stand the shallow wine cup used by the Japanese (a specimen in Case 77). The boy in the center playing with the mallet and two rats represents Daikoku. Under his feet his bag of valuables,- rice for food and jewels to wear, and among them rats at play. The other boys are his attendants. One standing on a straw sack starts to fold Daikoku's bag, taking the center of the edge in his mouth. Another is roping a sack, and two others fill another sack with rice, while the rice measure and the levelling stick lie on a carpet at their side. Why Daikoku should be represented with rats would doubtless be as hard for a Japanese to say as for us to say why Mercury's wand should be be made with twisted snakes.

The feet of all the boys are turned out almost into a straight line, showing the same suppleness of the lower limbs which surprises us in the seated figures of Oriental deities and which is connected with the habit of the East to dispense with chairs. The printing is not altogether perfect.

Yoshinobu (late 18th century).

Oiran and Two Girl Attendants.

In old Japan women's hair was made to take these extraordinarily exact shapes by dressing it with a creamy oil like pomatum. The attendants wear red combs but no hair-pins.

FOLDING FRAME 98.

Shunjo (late 18th century).

Actor Ichikawa Uzaemon as a Strolling Puppet-Player.

The twisted mouth reveals the actor. A cloth conceals his hands, and he is putting the puppets through their motions above the edge of the box in which they are carried. Falling maple leaves suggest autumn. The lighter pink patches are slightly discolored by age.

Shunsho (1726-1792).

The Actor Segawa Kikunojo in a Female Part.

See Swinging Frames A, Nos. 18-21.

Shunei (1761-1819).

The Actor Segawa Kikunojo as a Housewife.

In cool tones as delicately combined as the warm tones of the print above. She carries a tub and is dressed for work. A pattern showing only on the skirt escaping about her feet.

Shunsho (early 19th century).

The Actor Iwai Hanshiro in Stage Costume.

The masses of black give to the other fabrics, although simple in pattern, a very rich effect. The background suggests the ocean. The little cloth cap on the forehead covers the spot which in an adult man in old Japan was shaven, and here shows that a woman's part is being taken by a male actor.

FOLDING FRAME 97.

Mitsunobu (2nd quarter 18th century).

Oiran and Girl Attendant.

The print has somewhat faded or the balanced spots of black hair would still more attract the eye. The two girls are sitting in a room opening upon a veranda. The artist has deliberately omitted everything that might be seen outdoors except the veranda and the shrub appearing beyond it, which together suffice for the suggestion of open air which he needs. In the postures and drapery strong, graceful curves and even one or two almost straight lines. The younger girl is putting winter cherries in a clamp preparatory to making dolls upon them, using the fruit for the heads and the leaves for the bodies.

Harunobu (1705-1772).

Woman and Girl in a Room.

See Swinging Frames A, Nos. 5-11.

Masanobu (late 17th century).

Lady and Her Maid.

The lady's dress bears a simple pattern of white geese flying among red clouds. The maid's clothing is of plain colors but for her striped sash. The lady has her inkstone-box at her side, and brush in hand, commences to write on a wide piece of paper wound round and round a flat center. The shoji are pushed aside, and through the open window is seen a tree in bloom.

Koryusai (1760-1780).

A Young Lady in a Snowstorm.

This print is a complete picture after the manner of Harunobu, of whom Koryusai was probably a pupil, and with whom he has sometimes been identified.

FOLDING FRAME 98.

Nagasaburo (early 18th century).

The Actors Sawamura Sojuro and Ichimura Takenojo as Soga Brothers.

The tumult of angular lines filling the whole composition carries out the excitement of the action depicted. A tree in the background. Butterflies are represented on one brother's gown and fledgling plovers on the other. The curious hour-glass-like objects they carry are hand-drums. Hand-colored.

Sadanobu (early 18th century).

A Warrior.

The print has lost color. The warrior reins in his horse to deliver a blow. His uplifted sword shows the place of the guard between blade and handle, and makes plain the protection it would afford. Hand-colored. (A collection of finely wrought sword-guards is shown in Japanese Reserve II. on the ground floor).

Fusanobu (middle 18th century).

Boys at Play.

A screen forms a background for uproarious play with a bow. Below, an arrow and quiver.

Yasunobu (early 18th century).

Falcon on a Plum Branch.

This is an early example of a subject drawn from other than popular life. The drawing of birds was developed and perfected by Hokusai and Hiroshige in the early 19th century. A comparison between the bold execution of this early work and the delicate draftsmanship of the later examples shows the development of the art in the interval.

FOLDING FRAME 99.

Toshinobu (1st quarter of the 18th century).

Seller of Fan Papers.

The heavy load and the active movement of the bearer are in vivid contrast, but in design make a harmony. The boxes contain papers cut ready to apply to fan-sticks of different lengths.

Kiyohiro (middle 18th century).

A Youth and Maiden in Dancing Costumes.

Harlequin clothing of elaborate patterns illustrates the gay costumes worn by dancers. The designs are appropriate: flying birds and butterflies. The girl raises one foot and both are ready to strike their drums.

Shigenobu (2nd quarter 18th century).

Figure of a Woman.

Unique among these prints in giving a full back view of another of the wonderful head-dresses of Japanese women. The hands are not seen through the empty sleeve-holes, but their position and the flying skirts represent motion.

Kiyomitsu (1735-1785).

The Actor Nakamura Tomijuro as an Oiran.

The grace of the design of the print makes itself felt in spite of imperfect printing.

FOLDING FRAME 100.

Kiyosato (2nd quarter 18th century).

The Actor Segawa Kikunojo as Katori Hime, a Female Character.

The tints of this print were originally light blue and light pink. Only yellow-brown tones now remain within the black outlines. There is a new complexity in the head-dress.

The subject is a parody on the Chinese legend of Choryo. Choryo was a provincial governor in China at the end of the T'sin Dynasty who, on being deprived of his place, joined in a revolt against the Emperor. The legend connects a prophecy of his success with an action of respect. One day crossing a bridge of the River I, there passed him on a mule an old and shabbily dressed man whose shoe had dropped from his foot on the bank of the river. Choryo picked up the shoe and returned it to the owner, who asked Choryo to come for a small reward five days later. The old man was Kosekiko, called an Elder. Choryo arrived late at the appointed place, and was put off by Kosekiko. The second time he also arrived late, and was again put off. But the third time, arriving in advance of Kosekiko, he received from him a roll of manuscript with the promise that the man who read it would become preceptor of the Emperor. The revolt against the T'sin ended successfully in the foundation of the Han Dynasty, 206 B. C., of which Choryo became one of the ministers.

Kiyoshige (1st quarter 18th century).

The Actor Sakata Hangoro as a Faithful Servant.

It is winter, for snow lies on the ground, the fence, the gate and the tree. The children are protected by the servant's great mantle, while he wears a straw cape roped round his shoulders, a bamboo head-covering, and a sash within which he lugs a baby. To our eyes his solicitous face has an expressiveness unusual in these prints. The color has faded as in the last print.

Kiyotsune (1st quarter 18th century).

The Actors Sawamura Sojuro as Ashikaga Takauji, and Yamashita Handayu as Kodo-no-Naishi in Female Part.

In yellow-brown and black, leaves and flowers as well as clothing. The sweeping lines of the girl's drapery make long loops and folds crowned by her delicate arm and hand and her bent head. Her lover at her feet, his clothing drawn in broader and rounder curves, places a vigorous hand on her wrist. Color faded.

Toyonobu (1711-1785).

Man and Woman at Maple Picnic.

She has turned backward to give him a light from her pipe. Smoke curls from his mouth and the bowl. Their dresses copy the maple colors.

FOLDING FRAME 101.

Kiyotomo (1st quarter 18th century);

Actors Sodesaki Kikutaro (female) and Ichikawa Danzo.

In the less fine and more summary style of drawing and simpler coloring (applied by hand) with which this art began. (Compare the first prints in Swinging Frames A). The woman has met the boatman at the shore, carrying a branch over her shoulder. His pouch of tobacco hangs from the pipe in his left hand.

Kiyotada (1st quarter 18th century).

Oiran and Girl Attendant.

The facial type of the 17th century (See Moronobu's screen, Case 71-74). This figure bears a resemblance to that of the court lady of Masanobu (Swinging Frames A, No. 6), who was a contemporary of Kiyotada. Hand-colored.

Kuninobu (early 18th century).

The Actor Nakamura Kinji as a Female Dancer.

The print has lost its color. The three fans are balanced on the dancer's head and against one another after the marvelous fashion of the Japanese. The patch of black forms a strong center for the lighter areas outlined in agile angles above and in curves below.

FOLDING FRAME 102.

Shigenaga (1697-1756).

Oiran and Girl Attendant.

The 17th century facial type again; and the figure again resembles that of Masonobu (Swinging Frames A, No. 6). The dark patch has lost its original color. Cherry blossoms in conventionalized waves on one gown; and the water-plantain, or elephant's ear, on the other. Hand-colored.

FOLDING FRAME 103.

Kiyomasu (1679-1763).

The Actor Segawa Kikunojo as Kiyohime, a female character, in the Play called Momochidori Musume Dojoji.

The picture shows a scene from a light opera based on a tragic story. A Buddhist priest, Anchin, beloved by a woman, Kiyohime, fled from her passionate advances to the monastery, where he hid himself under the great bell. But the vehemence of her love changed her into a dragon, and winding herself round the bell, she melted it down with flames from her body. The ashes of Anchin were disclosed beneath, but nothing more was seen of Kiyohime.

Moronobu (1624-1694).

A Nobleman and Servant.

See Case 71-4, Moronobu's screen.

Masanobu (1690-1768).

The Actor Sanogawa Ichimatsu as a Ronin.

The green block has slipped down in the printing. The ronin (meaning wave-man) were vassals who had lost their lord and had no fixed abode. The shorter and scantier trousers and coat befit a wanderer.

Kiyonobu (1664-1729).

The Actors Segawa Kikujiro (female character) and Nakamura Nichisaburo in Stage Costumes.

In front of a varanda at the corner of a house a man is seated preparing to dip water from a metal kettle in an earthen brazier at his side. The charcoal used to heat the water appears through open-

ings in the brazier. The woman, with one hand concealed in her sleeve, stretches out the other to feed the three sparrows flying toward the pair. Delicate patterns in pink which have faded. The prints by Kiyonobu in Frame A show only dull yellows or red.

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